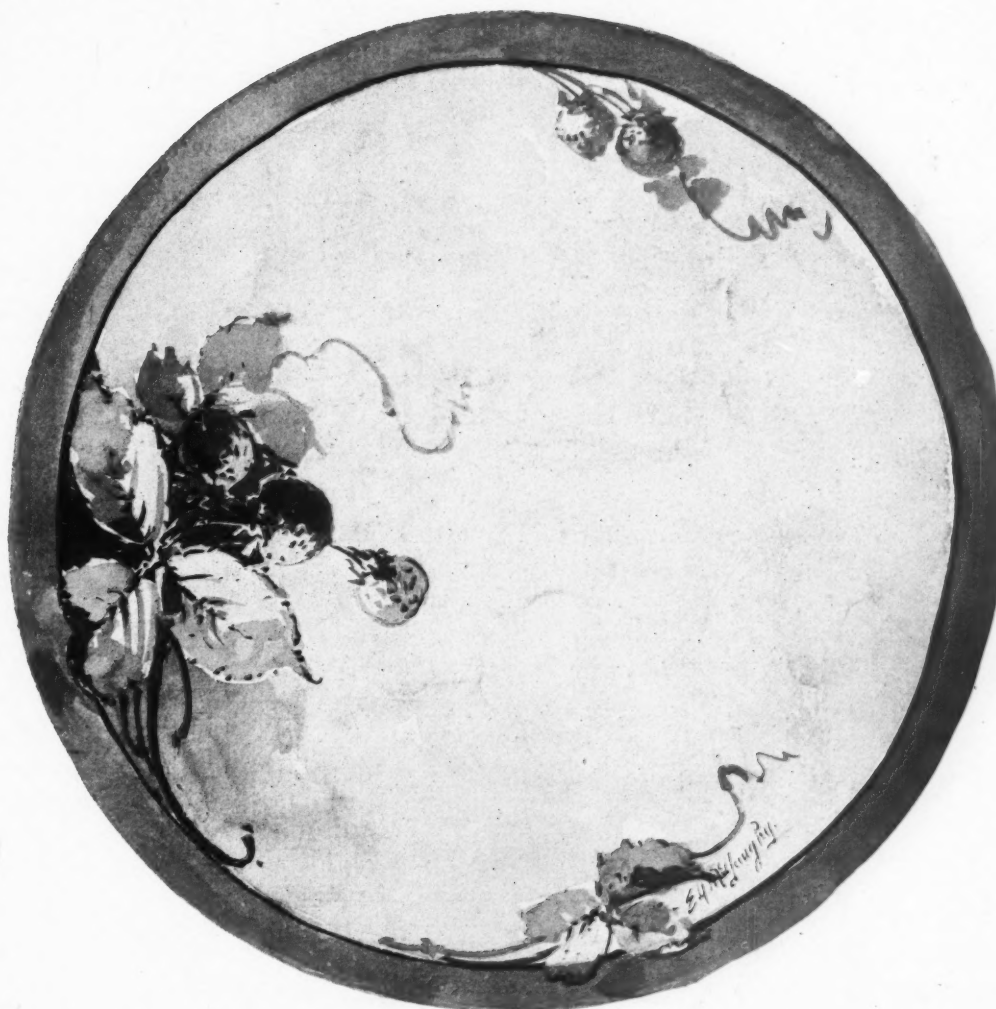


# KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, NOVEMBER 1914



STRAWBERRY PLATE AND BORDER—E. A. McGAUGHY

**P**AIN'T berries with Lemon Yellow, Yellow Red and Blood Red, with touch of Ruby in darkest ones. Leaves: Lemon Yellow, Yellow Brown, Yellow Green and Brown Green. Background, Lemon Yellow, Brown Green and Yellow Brown.

Dust Lemon Yellow and part of Yellow Brown with Ivory glaze. Retouch with same colors. Wide band can be of gold or color with hair line of Black.

## CACTUS (Supplement)

*Joseph Kallaus*

**B**LOSSOMS and buds are laid in with Albert Yellow, Grey for Flowers. Purplish tint consists of Dark Salmon, mixed with more or less Albert Yellow shaded with Dark Salmon.

Center: Albert Yellow and Orange Yellow. Leaves: Light Blue Green, Yellow Green, Shading Green and Yellow Brown. Needles: Shading Brown and Shading Green, darkest places with Dark Brown. Background washed in with Tinting Blue, Copenhagen Blue, Lilac and Yellow Green. Use same colors for second fire.

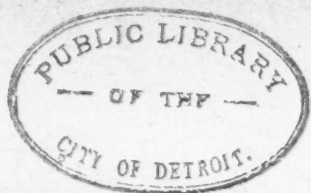


BIRD PLATE—W. K. TITZE

**O**IL entire surface of plate and tint with Pearl Grey, a little Dark Grey and Yellow Brown. Second fire: Paint light part of the wing of the bird with Yellow Brown and Brown Green, the darker Grey with Brown Green and a little Blood Red and add Dark Brown for the darkest touches. The eye is Black and a little Blood Red. Paint leaves with Brown Green

and Apple Green. Stems and dark touches with Brown Green and a little Blood Red. Berries, Yellow Brown and a little Yellow Red, and dark touches with Blood Red and Dark Brown. Wide band is oiled and dusted with equal parts Dark Grey, Pearl Grey and Ivory Glaze. Two narrow bands are Brown Green and a little Blood Red.

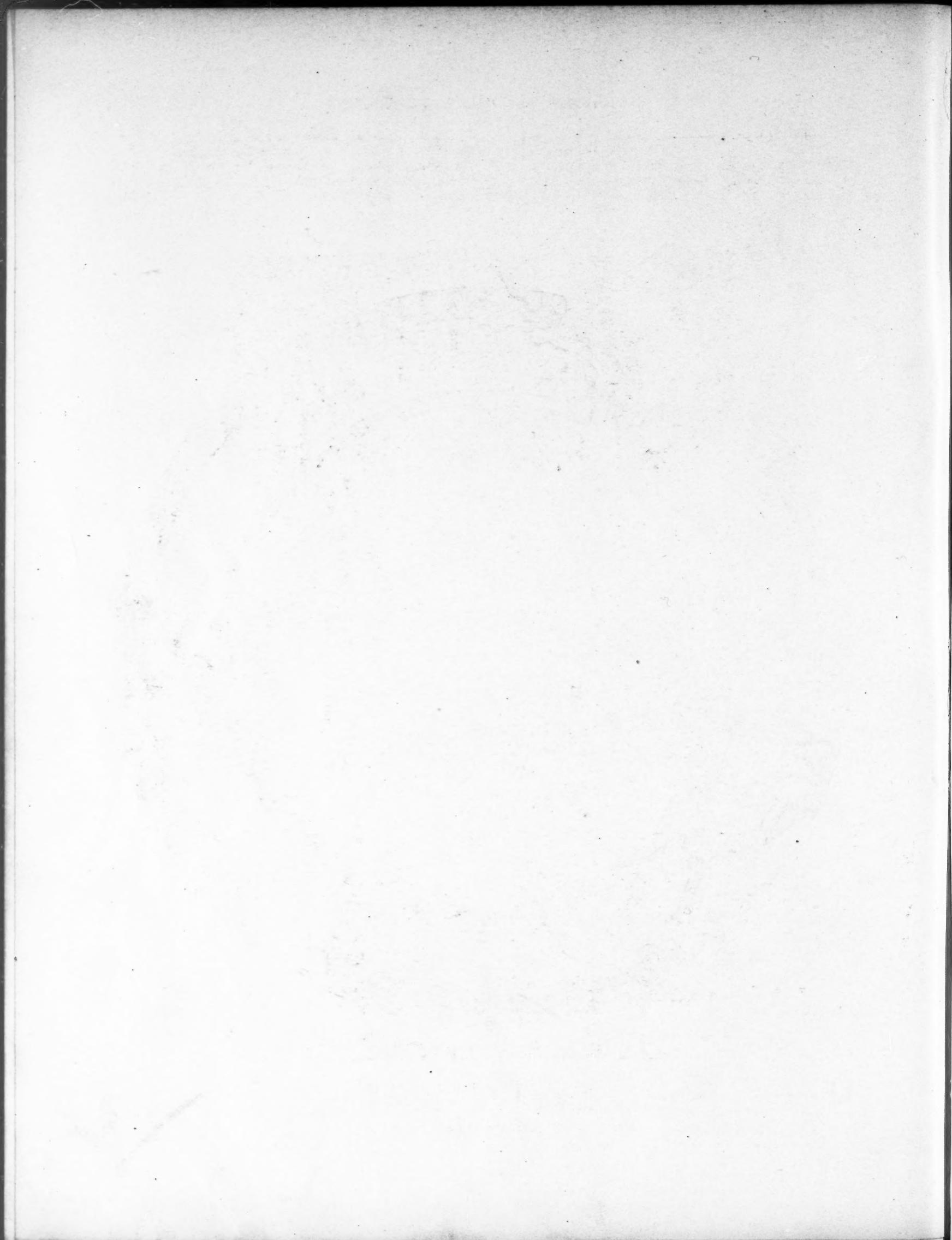




CACTUS—JOSEPH KALLAUS

NOVEMBER 1914  
SUPPLEMENT TO  
KERAMIC STUDIO

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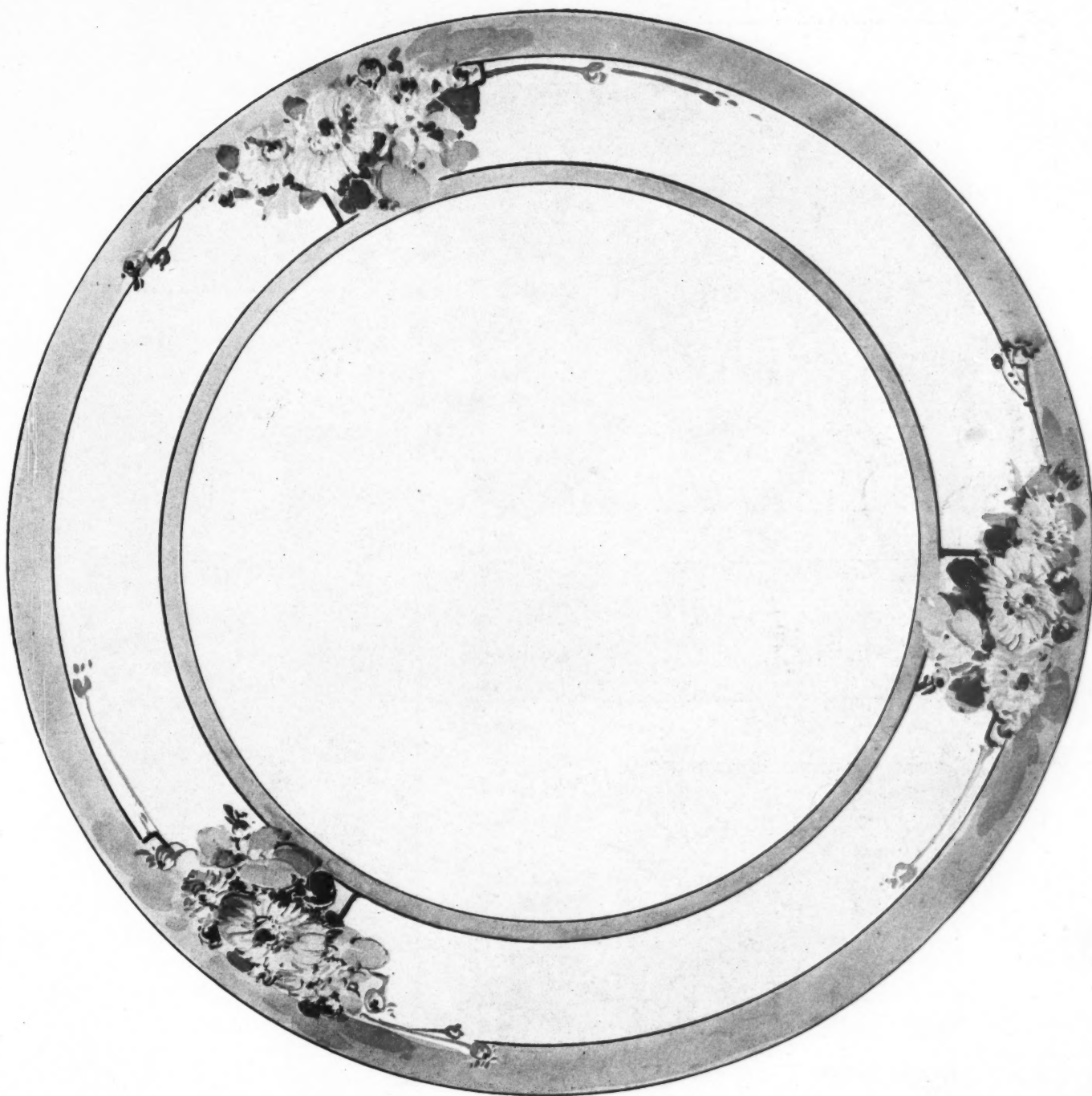


## DRESSER SET IN WILD ASTERS. (Page 4)

*Albert W. Heckman.*

THE background tint is an Ivory Yellow with a tinge of Yellow Green. The outer bands are dark green. For the lightest flowers use Peach Blossom and Deep Blue Green.

The darker flowers are of Banding Blue and Violet. The centers of the flowers are of Albert Yellow and Yellow Brown. Leaves and stems are Yellow Green, Shading Green, Yellow Brown and Pearl Grey. Gold may be used instead of the Green on the edges if desired.

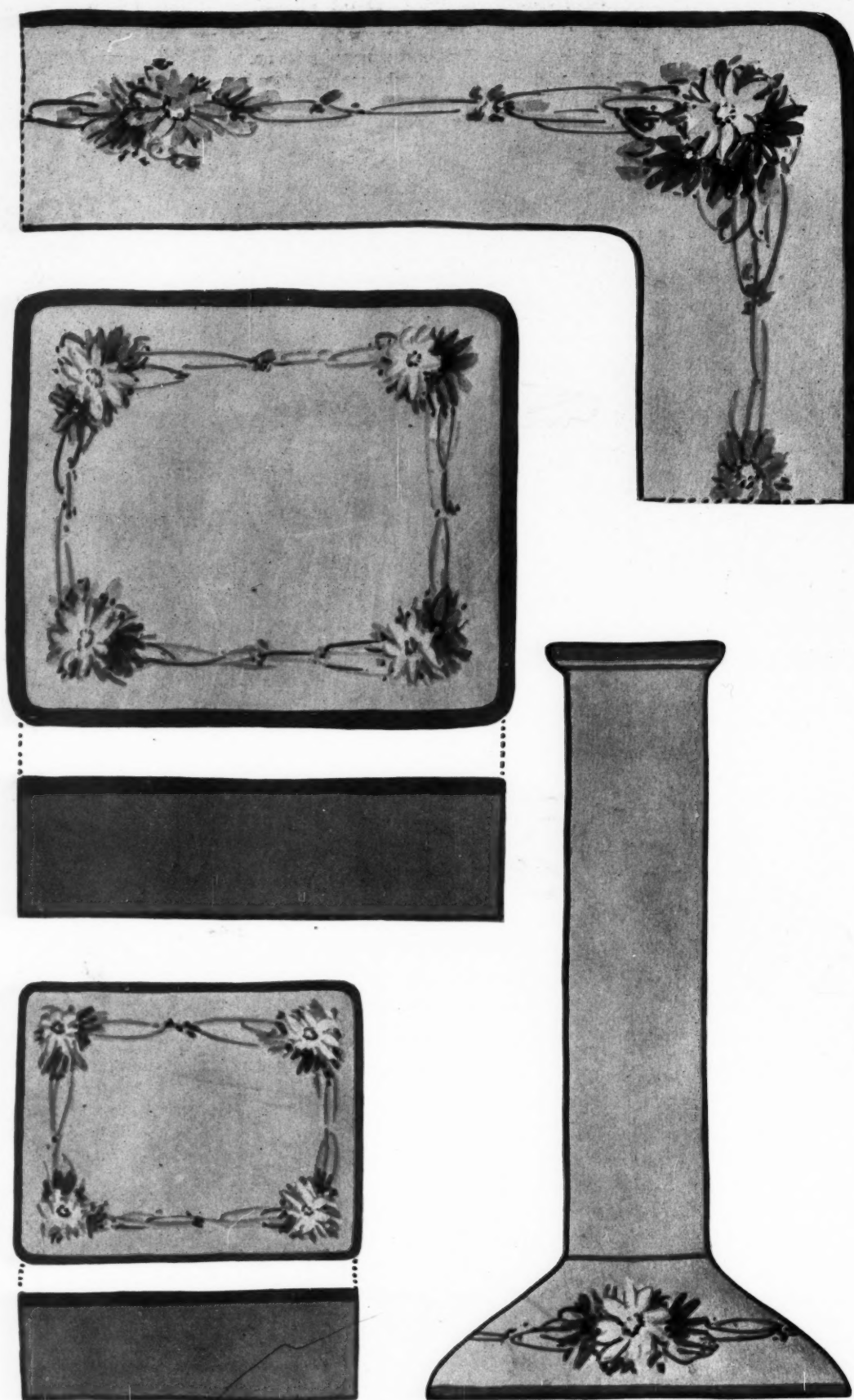


PLATE, ASTERS—ADELINE MORE

OIL the bands and dust with Glaze for Green, then paint in the flowers with Deep Blue Green and Mauve, the darkest touches in centers are Banding Blue and Mauve, the leaves are Shading Green and Copenhagen Blue used very thin; the

stems are Copenhagen Blue and Apple Green.

Second fire. Oil and dust the narrow bands, dust with Florentine Green, then retouch the flowers with same colors used in first firing.



DRESSER SET IN WILD ASTERS—ALBERT W. HECKMAN

(Treatment page 3)





PLATE BORDERS, ROSES—W. K. TITZE

**N**O. ONE.—All darkest tones and the outline around the panel is Gold. Roses are painted with a thin wash of Yellow for Painting and shaded with Yellow Brown. Leaves are Apple Green and a little Yellow Brown; dark leaves are Brown Green and a little Dark Brown; add touches of Blood Red and Dark Brown for the darkest touches. Washes of Violet and Apple Green for a background.

Second Fire: Touch up flowers with same colors as in

first fire where it is needed. Wash in the grey tone around the panels with Apple Green, a little Brown Green and Yellow Brown. Paint the Conventional flower with Yellow Brown and a very little Dark Brown.

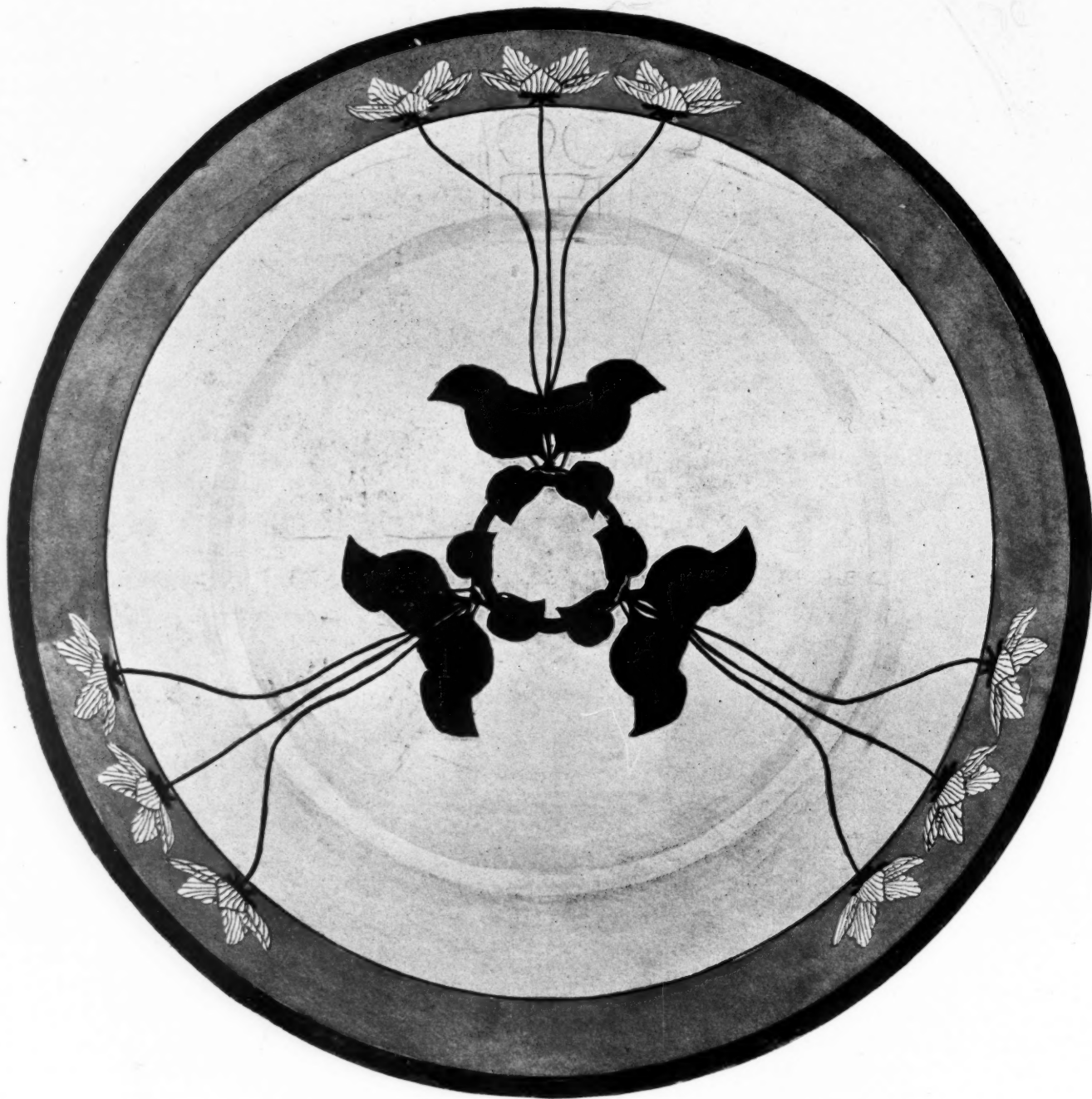
Number Two.—All darkest tones in Gold. Outline around the panel is Dark Brown and Blood Red. Roses are painted with a very thin wash of Rose and shaded with a heavier wash. Leaves are Yellow Green and a little Albert Yellow painted thin

and a little Brown Green added for shading. Background, Yellow, Violet and Apple Green.

Second Fire: Touch up with same colors where necessary. A thin wash of Yellow Lustre over the space around the conventional design and in the band between the roses and the inner line. Outer grey band paint with Pearl Grey and a little Dark Grey.

Number Three.—Paint all black tones with a flat wash of Shading Green, a very little Yellow Green and Copenhagen Blue, also outline around panel. Roses painted with same colors as given in Plate No. 1.

Second Fire: Paint the grey tone around the panels with Apple Green, a little Yellow Green and Yellow Brown. Retouch flowers where needed.



TEA PLATE, GRASS OF PARNASSUS MOTIF—ELIZABETH B. JACKSON

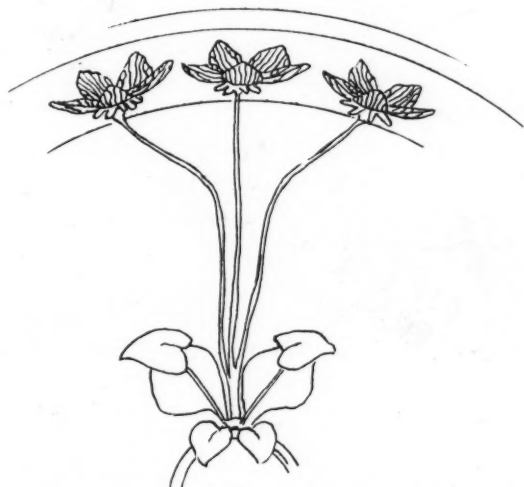
Bands are Gold. Stems and leaves are Apple Green, a little Yellow Green, Yellow Brown and Dark Grey. Veining in flowers, Apple Green and Yellow Brown. Wide band back of flowers, Apple Green and a little Albert Yellow.

Use same treatment for cup and saucer on opposite page.



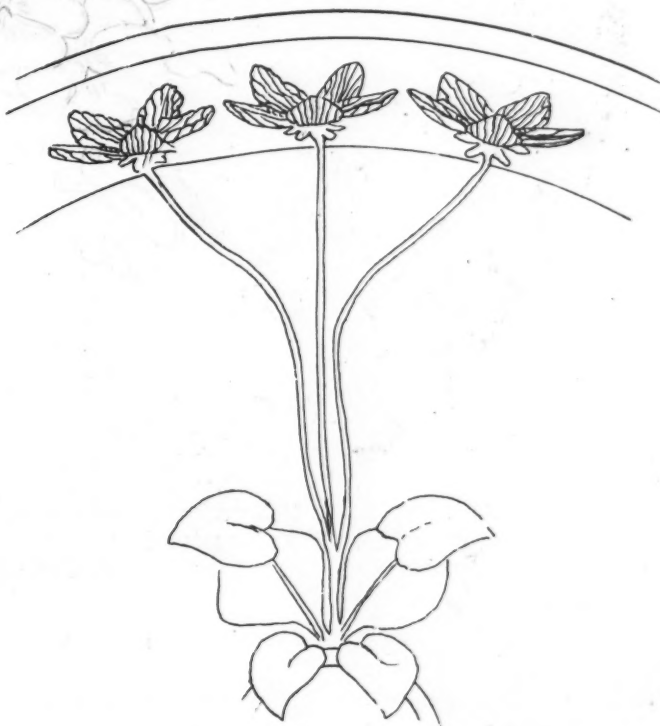


CUP AND SAUCER, GRASS OF PARNASSUS MOTIF—W. F. AND E. B. JACKSON



FULL SIZE FOR SAUCER

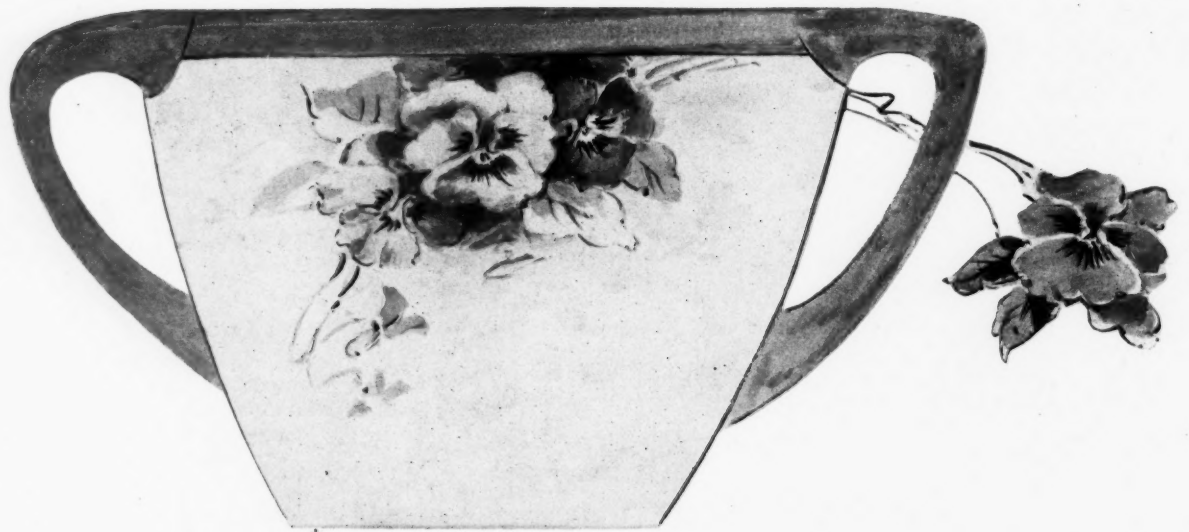
For Cup, Creamer and Sugar Bowl use but the center single flower.



FULL SIZE FOR PLATE



CREAMER, PANSY MOTIF—MADGE L. GIBBONS



BOUILLON CUP, PANSY MOTIF—MADGE L. GIBBONS

**L**IGHT pansy is painted with a thin wash of Albert Yellow and shaded with a little Yellow Brown and Brown Green. The marking is Blood Red and Dark Brown or Hair Brown. Dark pansies are Yellow Brown and Dark Brown and marked with Blood Red and a little Ruby. Light leaves are Apple

Green and a little Yellow Brown, and the darker ones Shading Green, a little Brown Green and Yellow Green. Tinting around the flowers is Violet shaded out into a Yellow and Yellow Brown. The band at the top and the handle is Apple Green, a little Yellow Brown and Brown Green. Outline around the band is Gold.



